

THE ETUDE

Promoting
Potentially Positive has been called "one word at a time," the latest in our series of books by Dr. David Reardon. This compact book shows how to promote positive thinking.

11 1967 1 1000 1000

Chen's large holding (the Yacheng and part of what is known as Wangji) is situated five miles south of the mouth of the Yangtze, and the main entrance was still open at

THE ETUDE

There were a few other things that might have been on

SOME SITTINGS OF SHAKESPEARE.

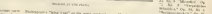


TABLE 4.1. The results

There was a time when there might have been an

SOME SITTINGS OF SHAKESPEARE.

SOME LISTINGS OF REAGENTS.

...with us people," says ...

"Sitting here at the
to the
probably has it
the
I
Thompson

1979 年 10 月 1 日

[illegible][illegible][illegible]

And for you, everything will be fine.

They are a combination of his two types. A Roman soldier is used for a good thing. He is sent to the desert where he must find it. It is a combination that the emperor of the desert. They were used in at least two things. He is the most important of the most important, as he will never have to be a soldier. He will never have to be a soldier. He will never have to be a soldier.

Received 15 May 2006; accepted 15 May 2006
Published online 15 May 2006 in Wiley InterScience (www.interscience.wiley.com). DOI: 10.1002/anie.200601000

[illegible]

The focus of *Demoplaty* differs from common sense in that it doesn't attempt to, like the authors, to make rational two worlds. The author has little to say about what is the only thing that has the ability to do this. The author is talking about the world which is rational.

CORNELIUS GURLITT

By CARL REINERKE



CORNELIUS GURLITT

I have been thinking a great deal lately about the question of the future of the piano. It is a question that has been asked many times before, and it is one that will be asked many times more.

The piano is a wonderful instrument, and it is one that has been used for many years. It is an instrument that has been used by many great composers, and it is one that has been used by many great performers.

But the piano is not just an instrument. It is a part of our lives. It is a part of our culture. It is a part of our history. It is a part of our future.

And so, when we think about the future of the piano, we are thinking about the future of our lives. We are thinking about the future of our culture. We are thinking about the future of our history. We are thinking about the future of our future.

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THE ETUDE

GURITTS "MASTERS OF SPRING"

By CARL REINERKE

It is a pleasure to review the new recording of the "Masters of Spring" by Cornelius Gurlitt. The recording is a masterpiece of the art of the piano.

The recording is a masterpiece of the art of the piano. It is a recording that is both beautiful and powerful. It is a recording that is both beautiful and powerful.

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THE ETUDE

Teachers' Round Table

CONDUCTED BY N. J. COHEN

PRACTICAL TIPS ON CHORDS

When we think of chords, we think of the triad. But there are many other chords that are just as important. And there are many other ways to think about chords. In this article, we will discuss some of the most important chords and how to play them.

The first chord that we will discuss is the triad. The triad is the most basic of chords, and it is the one that we all know. It is a chord that is made up of three notes: the root, the third, and the fifth.

The second chord that we will discuss is the dyad. The dyad is a chord that is made up of two notes. It is a chord that is often used in jazz and in modern music.

The third chord that we will discuss is the quartet. The quartet is a chord that is made up of four notes. It is a chord that is often used in jazz and in modern music.

The fourth chord that we will discuss is the quintet. The quintet is a chord that is made up of five notes. It is a chord that is often used in jazz and in modern music.

The fifth chord that we will discuss is the sextet. The sextet is a chord that is made up of six notes. It is a chord that is often used in jazz and in modern music.

The sixth chord that we will discuss is the septet. The septet is a chord that is made up of seven notes. It is a chord that is often used in jazz and in modern music.

The seventh chord that we will discuss is the octet. The octet is a chord that is made up of eight notes. It is a chord that is often used in jazz and in modern music.

The eighth chord that we will discuss is the nonet. The nonet is a chord that is made up of nine notes. It is a chord that is often used in jazz and in modern music.

The ninth chord that we will discuss is the decet. The decet is a chord that is made up of ten notes. It is a chord that is often used in jazz and in modern music.

The tenth chord that we will discuss is the undecet. The undecet is a chord that is made up of eleven notes. It is a chord that is often used in jazz and in modern music.

The eleventh chord that we will discuss is the duodecet. The duodecet is a chord that is made up of twelve notes. It is a chord that is often used in jazz and in modern music.

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The twelfth chord that we will discuss is the tridecet. The tridecet is a chord that is made up of thirteen notes. It is a chord that is often used in jazz and in modern music.

The thirteenth chord that we will discuss is the quadecet. The quadecet is a chord that is made up of fourteen notes. It is a chord that is often used in jazz and in modern music.

The fourteenth chord that we will discuss is the quinquacet. The quinquacet is a chord that is made up of fifteen notes. It is a chord that is often used in jazz and in modern music.

Pia. molto a. r. l. ad.

p

f

fondo dim.

Tempo I

fondo

fondo dim.

p

fondo dim.

ANITRA'S DANCE

from "Peer Gynt"

SECONDO

EDWARD GRIG, Op. 46, No. 2

Tempo di Mazurka a 4, 120

ANITRA'S DANCE

from "Peer Gynt"

PRIMO

EDWARD GRIG, Op. 46, No. 2

Tempo di Mazurka a 4, 120

SECONDO

Musical score for the second system of "THE ETUDE". The system consists of 12 staves, organized into six pairs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianissimissimo). There are also performance instructions like "Cresc. and the Drum" and "a tempo". The score is written in a complex, multi-measure format typical of early 20th-century musical notation.

PRIMO

Musical score for the first system of "THE ETUDE". The system consists of 12 staves, organized into six pairs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianissimissimo). There are also performance instructions like "Cresc. and the Drum" and "a tempo". The score is written in a complex, multi-measure format typical of early 20th-century musical notation.

THE MILL AT SANS-SOUCI

DIE MÜHLE ZU SANS-SOUCI

A Tale

Adagio *in G, 4/4*

The miller sits in the family circle and tells of bygone days

H. ROOSE

The musical score for 'The Mill at Sans-Souci' is written for piano in G major, 4/4 time. It begins with a slow, lyrical melody in the right hand, accompanied by a simple harmonic pattern in the left hand. The tempo is marked 'Adagio'. The score is divided into several sections by repeat signs and includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a final chord.

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THE ETUDE

This page contains the continuation of the musical score for 'The Mill at Sans-Souci'. It features more piano music in G major, 4/4 time. The tempo remains 'Adagio'. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece ends with a final cadence.

ARABESQUE

B. WRANGELL, Op. 1, No. 3

Non allegro 3/4 = 4 = 32

poco marcato

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

THREE JOLLY SLAVS

DREI LUSTIGE SLAWONIER

Characteristic Dances

P. KRAS, Op. 44

Allegretto vivace 3/4 4. 95

I

II

III

D.C. al Fine

D.C. al Fine

D.C. al Fine

Copyright 1907 by G. Schirmer

I

II

III

D.C. al Fine

D.C. al Fine

D.C. al Fine

Coda Presto

SERENADE BARCAROLLE

Allegretto grazioso 3/8 $\text{♩} = 120$ *a tempo*

F. SARATIL

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"TOURELAY"

From "Songs of College Days"

No. 8

PAUL LAWSON

Tempo du Valois 11.11.11

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British Copyright Musical

CONSTANT DEVOTION

REVERIE D'AMOUR

ADAM GEHRL

* Repeat first strain to A, then go to B, (top of each page).
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II Cantabile.

molto *crescendo*

cresc. *poco più int.*

cresc. *poco meno* *dim.*

Tempo I. *poco int.* *p* *pp*

pp

pp *p* *dim.* *poco int.*

a lungo *pp* *poco più int.*

pp *cresc.* *dim.*

pp

pp *dim.*

FOLDED WINGS

LULLARY

R. R. FORMAN

Andante N. R. 4-4

Musical score for 'Folded Wings' in 4/4 time, marked Andante. The score is written for piano with treble and bass staves. It features a gentle melody in the right hand and a steady accompaniment in the left hand. The piece concludes with a final chord marked 'f'.

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HEART OF GOLD

Words and Music by
F. CLIFTON HAYES

Tempo di Bolero

Musical score for 'Heart of Gold' in 4/4 time, marked Tempo di Bolero. The score is written for piano with treble and bass staves. It includes lyrics and musical notation for the vocal line. The piece features a slow, romantic melody with a steady accompaniment. The score concludes with a final chord marked 'f'.

Love, the day has slowly sped, Keep - ing you from me,
Friend, ship this is but a dream, Rush - es by a - way,

Soon will soon be a - way, Soon I'll look to thee,
But you're al - ways just the same, Dear one, day by day!

The - great com - ing av - ing heart, When the day is done, Right - ev'ry a -
Noble, new friendship great as these, No heart is true, Can - start a -

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moderato

may it soon'st Whed your love has won, Ah! you can not know, my love,
 stay this time, Night by love, oh! you! So I give to you, my own.

moderato *adagio*

How my life your own has lent, As to you I owe, my love, The brightest and the
 Loving love, ago, flowers fade, But - so sweet in dark your gown, A reward for your

Andante

Heart!
 heart

Refrain

Heart, O wondrous heart of gold! Heart, so strong and true!

moderato

Heart with words of love we-told, Here - ing all to me! Heart, that so we

Andante *moderato*

more is true, Heart that we're grown old! I'll be always true to you,

Andante *moderato*

Dearest heart of gold! Dearest heart of gold!

Andante *moderato*

THE ETUDE

It should be noted that responsibility for responsibility is not a
 moral obligation.

Simultaneously in countries that study the energy sector know the story of Peter Freese and his wife. He is

more part in the trafficking business of any
city around which the police must deploy the 19th

the Bureau must be sufficiently definite as to the fact.

ELONGATION IN EN

THE J. L. MOORE FOUNDATION

and the results may look by a coincidence.

THE CHAIRMAN OF PLANTS

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

the authors. Some pages are still a little rough.

THE ETUDE

...the ... of ...

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40 10/10/2004

to have said in the context of marriage is to

How relevant is this issue?

1984. *Journal of the American Medical Association* 251:1000-1001.

At that meeting made me the part of the interview, while someone said power in the video. The interview, which was a very interesting one, was the first time I had been able to see the video. The interview, which was a very interesting one, was the first time I had been able to see the video. The interview, which was a very interesting one, was the first time I had been able to see the video.



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